

Copyright Office Unveils New Strategic Plan

BY NICOLE LAMBERSON

The Copyright Office publicly unveiled its 2022–2026 strategic plan, “[Fostering Creativity and Enriching Culture](#),” on Jan. 20.

The goals of the new plan, which replaces the office’s 2019–2023 plan, expand on current efforts and provide the office with updated focus and direction.

Consideration of these new goals began in the early stages of Register of Copyright Shira Perlmutter’s tenure – she was appointed in fall 2020 – as she reflected on where the office should be going. Through listening to the views and concerns of stakeholders and colleagues, major themes emerged to form the backbone of the new plan.

“The office is adapting and responding to new demands, needs and expectations,” Perlmutter said. “This strategic plan builds on our foundations and charts a course for future initiatives.”

Formal preparations for developing the new strategic plan began in September 2021. Under the guidance of the Office of the Assistant Register and Director of Operations, management and planning officer Chad Becker and public affairs specialist Holland Gormley worked closely with the office’s leadership, its Outreach and Education Section and the Office of the Deputy Librarian of Congress to create a plan that reflects a renewed approach to fulfilling the office’s and the Library’s missions.

“Fostering Creativity and Enriching Culture” prioritizes four overarching goals to guide the office

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Shawn Miller

Photo conservator Rachel Wetzel holds a Robert Cornelius daguerreotype donated to the Library in December. Displayed in front of her are other collection items.

Donation Deepens Holdings on Photography Trailblazer

[Robert Cornelius took the world’s earliest extant photographic portrait.](#)

BY WENDI A. MALONEY

A 30-year-old man stood alone in the yard of his family’s Philadelphia gas lighting business. The year was 1839, and it was late October or early November. In front of him was a makeshift camera, its lens fashioned from an opera glass. He’d already determined the daylight was adequate to expose the carefully prepared metal plate within the camera. Last but not least, he had to remain motionless and gaze forward for 10 to 15 minutes – no small task.

The man was Robert Cornelius, and people sometimes joke that he took the world’s first selfie that day when he posed in his yard, broodingly handsome

with his collar upturned and his hair disheveled. But he accomplished much more than the term “selfie” typically implies.

“Taking a portrait is astounding in 1839,” Rachel Wetzel of the Conservation Division said. “Taking a self-portrait is a whole next level up from that. That portrait is incredibly significant.”

[Cornelius’ picture, a daguerreotype](#), is considered the earliest extant photographic portrait in the world. The Library acquired it in 1996, along with other examples of Cornelius’ works as part of the Marian S. Carson collection. Now, the Library’s Cornelius holdings, already the largest anywhere, have

CORNELIUS, CONTINUED ON 6

TRANSITION TO NEW ENCRYPTION TOOL

As part of the Library's ongoing effort to ensure the security of Library data, the Office of the Chief Information Officer (OCIO) is replacing McAfee Drive Encryption with Microsoft Bitlocker.

The transition began last week and will continue according to the schedule below for the service units listed. OCIO will manage the transition remotely, and it will run in the background while staff work. One pop-up notice will signal the start of the process, and another will occur at the end. Some users may be prompted to reboot their computer during the transition.

To help facilitate the transition, staff should leave their Library computers turned on, and teleworkers should remain connected to the VPN during the time their service unit is scheduled for the update.

Feb. 15 – 17	Office of the Chief Operating Officer, Office of the Inspector General, external partners
Feb. 21 – March 4	Library Collections and Services Group
March 8 – 10	Congressional Research Service
March 15 – 17	Office of the Librarian

Questions? Contact the OCIO service desk at ocioservicedesk@loc.gov or (202) 707-7727.

NEW VIRTUAL SERIES LAUNCHES

The Rare Book and Special Collections Division is delighted to announce the launch of a new virtual series, "From the Vaults." The series features division staff and invited guests discussing everything from crystal-gazing experiments in the Harry Houdini Collection to modern art treasures and fine bindings in the newly donated Aramont Library – and everything in between.

Access the series on the [Library's website](#) and [YouTube](#).

Questions? Contact Stephanie Stillo at sssti@loc.gov.

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GAZETTE LIBRARY OF CONGRESS

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MISSION OF THE LIBRARY OF CONGRESS

The Library's central mission is to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

ABOUT THE GAZETTE

An official publication of the Library of Congress, The Gazette encourages Library managers and staff to submit articles and photographs of general interest. Submissions will be edited to convey the most necessary information.

Back issues of The Gazette in print are available in the Communications Office, LM 143. Electronic archived issues and a color PDF file of the current issue are available online at loc.gov/staff/gazette.

GAZETTE WELCOMES LETTERS FROM STAFF

Staff members are invited to use the Gazette for lively and thoughtful debate relevant to Library issues. Letters must be signed by the author, whose place of work and telephone extension should be included so we can verify authorship. If a letter calls for management response, an explanation of a policy or actions or clarification of fact, we will ask for management response.–Ed.

Library of Congress Gazette
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Design and production: Ashley Jones, 7-9193,
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ISSN 1049-8184

Printed by the Printing Management Section

GAZETTE DEADLINES

The deadline for editorial copy for the Feb. 25 Gazette is Wednesday, Feb. 16.

Email editorial copy and letters to the editor to mhartsell@loc.gov and wmal@loc.gov.

To promote events through the Library's online calendar (www.loc.gov/loc/events) and the Gazette Calendar, email event and contact information to calendar@loc.gov by 9 a.m. Monday of the week of publication.

Boxed announcements should be submitted electronically (text files) by 9 a.m. Monday the week of publication to mhartsell@loc.gov and wmal@loc.gov.

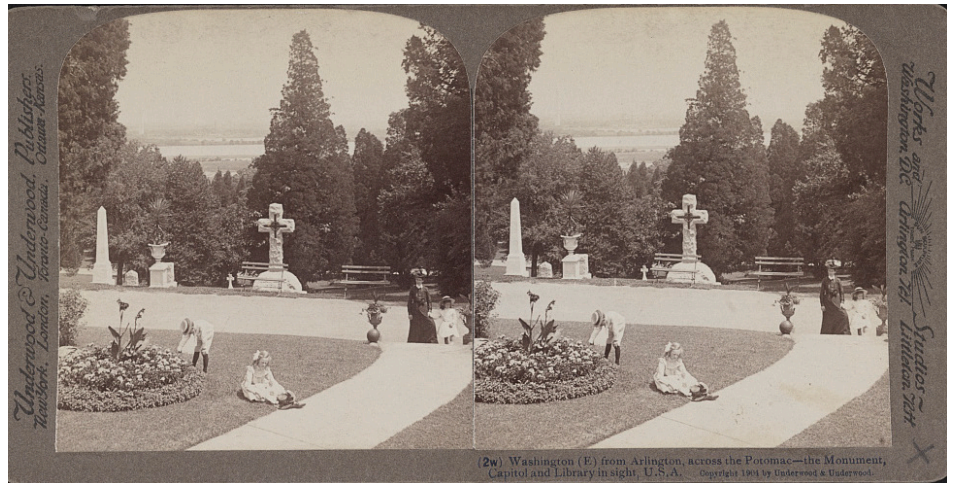
New Fellowship, Collection to Focus on Stereographs

The Prints and Photographs Division (P&P) holds one of the nation's largest collections of stereoscopic photography. Last week, the Library announced a collaboration with the National Stereoscopic Association to create a new stereoscopic photograph fellowship, public program and research collection to support the Library's holdings of the historical photograph format.

Stereographs are paired photographs that provide an illusion of three-dimensionality when placed in a special viewer called a stereoscope. They were among the first photographic entertainment formats and were popular from the Civil War to the early decades of the 20th century.

P&P's collection of stereographs dates from early daguerreotypes from the 1850s to published sets from the 1930s. More than 40,000 have been digitized and are [available online](#).

The association provided a monetary donation to establish the National Stereoscopic Photography Research Fellowship and annual lecture at the Library. The award will ensure support for research on stereoscopy and the history of photography in P&P's holdings and



A stereoscopic view of Washington, D.C., from across the Potomac in Arlington.

the photographic history collections at the Library. The award will also help to build awareness of the Library as a premier research center for photographs in this format.

"The Prints and Photographs Division is excited by the opportunity to host its first research fellows dedicated to the study of photography," Helena Zinkham, chief of P&P, said. "The gift by the National Stereoscopic Association will give new scholarly focus to this pivotal but often overlooked format."

A fellowship committee will award up to two fellowships annually (with award amounts from \$3,000 to \$6,000) to be used to cover travel to and from Washington, D.C., accommodations and other research expenses.

Graduate students, postdoctoral researchers, independent scholars, creators and other researchers with a need for research support are [encouraged to](#)

[apply](#). The application deadline is April 15.

The National Stereoscopic Association is also donating a complete collection of the organization's StereoWorld magazine, related research files, organizational records, historical publications, checklists and member materials to build the collection and assist in the research and interpretation of stereo photography. The collection will provide an archival home and historical record of the association and its contributions to the field at the Library. ■



A couple enjoy stereographs in their living room.

USER DATA COMMUNITY OF PRACTICE

Feb. 23, 2 p.m.

[Online](#)

Participants in the next User Data Community of Practice meeting will hear from the Geography and Map Division about trends in web traffic to the Sanborn map collection and from the Center for Learning, Literacy and Engagement about data collection across public programming. There will also be an update on the effort to develop key performance indicators to track the success of the Library's strategic plan. All interested staff are welcome to attend.

Questions? Contact Emily Roberts at eeroberts@loc.gov.

Applications Invited for Career Development Program

The Human Capital Directorate is accepting registrations for the virtual spring session of the Library's Career Development Program (CDP). Fourteen sessions will be offered weekly on Thursdays from March 17 to June 23. The deadline to apply is Feb. 25 at 4:30 p.m.

The award-winning program offers an opportunity for eligible Library staff members in permanent,

indefinite or temporary positions in pay plans GS/WG/WL/WS and grades 2 through 9 to enhance their professional development and leadership skills and their knowledge of the Library's service units, major programs and initiatives. (Indefinite or temporary employees' not-to-exceed date must be on or after June 24, 2023.) Participants will attend workshops, receive virtual guided tours of

Library service units and work with colleagues from across the Library.

Applicants must obtain the approval of their supervisors to participate and submit a digital copy of the completed registration form to Susan Mordan-White at smordan@loc.gov by the deadline.

For more information and to apply, [visit the CDP intranet site](#). ■

OBITUARY

Edmond Applebaum

Edmond Lewis Applebaum of College Park, Maryland, passed away on Dec. 26 at age 97 after a long illness.

Born to immigrant parents in Boston on Dec. 19, 1924, he attended Boston Latin School, then served with the 26th Infantry ("Yankee Division") in World War II. He earned the Combat Infantry Badge and a Bronze Star for his service in the European theater, and he later received a commission as a second lieutenant in the Field Artillery Reserve.

Following the war, Applebaum graduated magna cum laude and Phi Beta Kappa from Harvard University. He then received a master's degree in library science from Columbia University in 1950 and was nominated by the library science dean for the Library of Congress' recently established

Special Recruit Program for Outstanding Library School Graduates. Applebaum was one of the first graduates selected for the prestigious program.

He thus began a long and successful career at the Library. After supplementing his professional qualifications by earning a second master's degree in public administration from Harvard University in 1955, Applebaum traveled extensively around the world to expand the Library's collections. He ultimately attained the position of associate librarian for management, from which he retired in 1980.

Applebaum was awarded the Margaret Mann Citation from the American Library Association in 1972 for his contributions to the field of library science. In retirement, he edited several books, consulted for the Ford Foundation

and Catholic University and taught courses at the Senior University of the University of Maryland.

He is survived by two children, their spouses and four grandchildren. He lost his loving wife of 64 years, Vasiliki Georgiou Applebaum, in June 2021.

Applebaum will be remembered by his children and grandchildren for his loving nature and by all for his dedication to learning, libraries and public service.

He will be interred in a private ceremony at Fort Lincoln Cemetery in Maryland. ■

REMINDER: REPORT COVID SYMPTOMS, EXPOSURE

All Library employees, including those working remotely, who have [experienced symptoms of COVID-19](#), received a positive COVID test result or had close contact with someone with COVID-19 are required to send a message to their supervisors and copy the Health Services Division (HSD) at HSDCOVID-check-in@loc.gov.

The email to HSD should include the employee's name in the subject line and a reachable email address and telephone number in the body of the message. HSD will follow up to ensure that affected employees remain off-site for the appropriate amount of time and confirm that contact tracing is not necessary.

SCOTT TO ADDRESS WOMEN'S FORUM

Feb. 24, 2 p.m.

[Online](#)

The [Women's Forum for Growth and Networking](#) invites staff to attend part one of a two-part workshop on leadership. Norma Scott, chief of the Talent, Learning and Development Division, will present "Exploring Your Leadership Best." Handouts and breakout sessions will help participants assess their already-existing leadership acumen and draw up an action plan to continue developing their capabilities. All are welcome. Join Zoom meeting [here](#).

Questions? Send an email to womensforumboard@loc.gov.

QUESTION & ANSWER



Kerrie Cotten Williams

Kerrie Cotten Williams recently joined the Library's staff as head of the Manuscript Division's Reference and Reader Services Section.

Tell us about your background.

I grew up in Atlanta, but I have deep roots in New Orleans; Mobile, Alabama; and Washington, D.C. My mother's family is from the Gulf Coast, and my father's people are from D.C. I'm happy to return to this area to work and live.

I attended Dillard University in New Orleans for undergraduate studies, majoring in history and English. I went on to New York University (NYU) and earned a master's degree in history with concentrations in African American studies and comparative women's history. At Simmons College, I earned an M.A. in library and information science with a concentration in archival management.

In New York, I held a few jobs while in school. I worked as a clerk in an independent bookstore, a tour guide for a couple of years at Big Onion walking tours and an assistant in the Fales Library and Special Collections at NYU. It was the Fales job that put me on the library career path. I enjoyed engaging with scholars and learning how to preserve and process archival collections.

After Fales, I took a job as an archival assistant in the Dillard University archives. I eventually returned to Atlanta and managed the Archives Division at the Auburn Avenue Research Library on African American Culture and History. I stayed there for 12 years, working with local civil rights and social justice activists on preserving and making available collections that reflected the diverse history of activism in the city and region.

I moved to Washington in 2016 to head the D.C. Public Library's People's Archive, which included Washingtoniana, the Black Studies Center and the Peabody Room at the Georgetown Neighborhood Library.

What brought you to the Library?

The reputation, mission, collections, researchers, staff knowledge and expertise: All of that brought me to the Library. I've always been interested in connecting library users to collections, history, resources and services that support learning and community building.

I work with a team of brilliant and passionate reference librarians who guide and provide access to collections. I coordinate projects and workflows that support this work, including instruction, outreach and promotion.

How do you anticipate your past library experience will inform your work?

I support diverse communities of researchers, including people who can discover and navigate collections independently. This work also includes engaging with researchers who need more assistance and support. Ultimately, this is the people's library, and we're custodians of the collections that belong to everyone. It's my responsibility to care for and provide access to these collections. Most of my professional work has been rooted in creating that balance.

What are your impressions of the Library so far?

It's expansive. The diversity of resources and services is beyond

amazing! I'm so appreciative of my colleagues who share with me stories, documents and collections that excite them. Every day, I come to work, and I can count on someone saying, "Let me show you something." That makes me smile.

What do you enjoy doing outside work?

I enjoy good food. Before the pandemic, I sought out different food experiences wherever I lived or traveled. That's been curtailed, but I still like to try new foods. My wife and I experiment with recipes all the time. Most are complex, but we welcome the challenge.

What is something your co-workers may not yet know about you?

I love jazz music, specifically, women vocalists. Abbey Lincoln, Betty Carter, Carmen McRae, Billie Holiday, Nina Simone, Jazzmeia Horn. But Abbey is my all-time favorite. I first saw her live at the National Black Arts Festival in Atlanta in 1994. Cassandra Wilson was her opening act. They performed in a small theater, and it was one of the best concerts I've ever experienced.

I miss live music, but I'm hopeful that we're moving in a direction where we can gather again safely. ■

OIG WOULD LIKE TO KNOW

Report suspected illegal activities, waste, fraud, abuse and mismanagement in Library of Congress administration and operations to the Office of the Inspector General (OIG). A link to all Library regulations is available on the staff intranet at <http://staff.loc.gov/sites/rules-and-regulations/>.

To make a report, contact OIG via the online form at www.loc.gov/about/office-of-the-inspector-general/contact-us/ or report anonymously by mail to 101 Independence Ave., S.E., LM 630, Washington, D.C., 20540-1060.

CORNELIUS, CONTINUED FROM 1

grown even bigger: In December, Cornelius' great-great granddaughter Sarah Bodine donated an important collection of his photographic materials and ephemera.

The trove includes a Cornelius daguerreotype and portraits of his children by other early Philadelphia daguerreotypists, along with Cornelius' camera lenses and papers associated with his business dealings and patent applications.

"The collection gives a much broader picture of Robert Cornelius at the Library, beyond the photographs we currently hold," Micah Messenheimer of the Prints and Photographs Division (P&P) said.

It is thanks largely to Wetzel's expertise in all things Cornelius that the Bodine collection made its way to the Library. Wetzel's Cornelius journey started when she was working for the Conservation Center for Art and Historic Artifacts (CCAHA) in Philadelphia. She was a photo conservator there for more than a decade before joining the Library's Conservation Division in 2019.

One day in 2015, a paper conservator from the American Philosophical Society (APS) approached Wetzel, asking if she might treat two Cornelius daguerreotypes in the society's holdings.

Wetzel hesitated. No best practices existed for treating daguerreotypes from the period Cornelius worked: 1839 to 1842. After that, practitioners began applying gold chloride, or "gilding," to developed photos to make them more stable.

Like the famous selfie, the two APS daguerreotypes are ungilded. "When I say ungilded," Wetzel said, "it means the surface of the plate is really sensitive. So, if I rubbed my finger across it, I could wipe off the image."

Wetzel's solution was to bring together an expert team from the conservation community to research early daguerreotypes and how best to preserve them. From her perch at CCAHA, Wetzel



Robert Cornelius' 1839 self-portrait

secured funding from the National Endowment for the Humanities to support the endeavor.

Adrienne Lundgren and Andrew Robb of the Library's Conservation Division are among the experts Wetzel called on. The subject is of great interest at the Library, too, because it has a substantial number of daguerreotypes, including the ungilded variety, that are important to the history of photography.

To deepen knowledge of Cornelius' work and techniques, Wetzel began compiling a database (which [now resides at the Library](#)) to document his photographs and their condition. The database

builds on Cornelius research done at the National Portrait Gallery in the 1980s. Even though Cornelius photographed subjects for only three years, he was enormously successful, and his photos now exist in far-flung locations.

Just months before Cornelius took his self-portrait, Louis J.M. Daguerre had announced his invention of the daguerreotype process in France and published the formula. Cornelius' collaborator, scientist Paul Beck Goddard, soon altered Daguerre's formula for treating camera plates by combining bromine with iodine – Daguerre used just iodine. The new treatment reduced exposure times – by a lot. So, instead

of sitting in front of a camera for up to 25 minutes, a photographic subject had to remain still for only 30 seconds to two minutes.

“For portraiture, it was a big thing,” Wetzel said.

Most significantly, it made the daguerreotype process commercially viable. Cornelius set up Philadelphia’s first photo portrait studio to much acclaim. At one point, according to newspaper accounts, he was taking up to 50 portraits a day, Wetzel said. His portraits were so esteemed that Daguerre himself reportedly sent daguerreotypes from France in exchange for Cornelius’ work.

Publicity surrounding Wetzel’s quest to find and document Cornelius’ photography is what brought her into contact with Bodine – and two other Cornelius descendants. Wetzel was written up in Philadelphia newspapers. She appeared on television, and she was in two documentaries. She did public events and gave lectures.

Robert Cornelius IV, who goes by Bob, was the first to get in touch. He brought his Cornelius daguerreotype to Wetzel at the CCAHA. Later, Bob brought his cousin from Connecticut, Albert Gee, another descendant, to meet Wetzel and show her his Cornelius materials.

Bodine found Wetzel, by then at the Library, through a Google search. Bodine had recently discovered Cornelius materials in her attic in New Jersey as she was downsizing to move. She had it in mind to donate the materials to a repository, but she wanted to know more about them first. So, she invited Wetzel to visit.

Wetzel brought Bob with her to New Jersey. He did not know Bodine, a cousin, beforehand. She descends from a different Cornelius child – Cornelius and his wife, Harriet, had eight children together.

“That was probably the best part of my project,” Wetzel said. “Getting to connect these descendants, for me, was just such an emotional, special piece of the project.”

Wetzel spent a day and a half with Bodine going over her materials. “There were so many great things,” Wetzel said.

The collection includes one daguerreotype by Cornelius along with portraits of Cornelius family members and copious ephemera – deeds, calling cards, news clippings, a valentine to Harriet Cornelius from her husband, the eulogy he wrote for her in 1884 and locks of her hair and his.

Seven patent applications relate to improvements Cornelius invented to gas lighting, his family’s business, to which he returned after his brief but storied foray into photography. Wetzel speculates that the bustling family firm required his full attention. And since other practitioners had opened studios in Philadelphia to meet demand, the timing seemed right.

In any case, Wetzel’s favorite item in Bodine’s collection is a box containing lenses. Bob, who is a photographer, opened it, exclaiming, “Oh, my god, these are camera lenses!”

They were wrapped in what looked like a cut-up nightshirt that still had a tag embroidered with a small “C” on it, Wetzel said.

“Thinking about how the lens that might have been used to make that self-portrait could have been in that box was pretty thrilling for me,” she said, “especially in light of Bob’s reaction.”

At the end of her visit, Wetzel raised the possibility of housing Bodine’s collection at the Library, which would ensure broad public access. Earlier, she had consulted Helena Zinkham, chief of P&P, about inviting the donation.

Once Bodine expressed interest, Messenheimer also got involved, and he accompanied Wetzel to Bodine’s home to retrieve the collection.

“Rachel’s deep knowledge of both Cornelius and the special conservation needs of daguerreotypes convinced Bodine that the Library was the best home for the collection,” Messenheimer said.

“It’s inspiring to see how a preservation research project can result in a major gift to the Library,” Zinkham said. “P&P appreciated Rachel’s close consultation and collaboration with Micah as we worked out myriad details together in arranging for the safe transport of these unique and fragile items to the Library.”

Wetzel is continuing to study early daguerreotypes, analyzing how they age and ways to stabilize them. She’s now working with Messenheimer to create a database of every daguerreotype in P&P’s collection, documenting the condition of each with written notes and photographs.

“While my work has focused on Cornelius, all of the best practices that are being developed through the Cornelius project will be applied to ensuring the longevity of every daguerreotype at the Library,” Wetzel said.

For more about Cornelius’ studio and the growth of portraiture in Philadelphia, see a [StoryMap](#) Wetzel created.

Note: Cornelius’ self-portrait is sometimes referred to as America’s first selfie. It also qualifies as the world’s oldest extant photograph made as a portrait. ■

ED REDMOND MEMORIAL LECTURE

Feb. 23, 4:30 to 6 p.m.
[Online](#)

John Hessler of the Geography and Map Division (G&M) will present “The Sound of the People of the Rain: A Curator’s Look at Indigenous Mapping in the Early Americas” at the Winterthur Museum of the University of Delaware. The lecture is in memory longtime G&M map librarian Ed Redmond, who died last year. Redmond was an alumnus of the university. [Register here.](#)

Printing Management Launches New Portal

The Printing Management Section has introduced a new online system to manage print requests throughout the Library. The portal resides on the [ServiceNow platform](#) and replaces Form 20. The new system covers the entire production process, from requests and estimates through production and invoicing.

A [video tutorial](#) accompanied the system's launch. "We felt a video was the quickest and most

effective way to reach everyone," Michael Munshaw, the Library's printing officer, said.

He said Library users have reported that the system is easy to use and continues to allow for a close working relationship with the Printing Management Section. It has also increased efficiency in processing print orders.

The section collaborated with an Office of the Chief Information Offi-

cer team led by project manager Melissa Crawford to develop the system.

"We could not have done it without the team's hard work and dedication," Munshaw said.

Thomas Nauer and Glenn Ricci of the Multimedia Group worked with the Printing Management Section to create the video tutorial.

Questions? Contact Munshaw at mmunshaw@loc.gov.

COPYRIGHT, CONTINUED FROM 1

into the future – copyright for all, continuous development, impartial expertise and enhanced use of data – and it offers a fresh perspective on the evolving digital environment and its implications for copyright and the office. The plan seeks to enable the office to adapt proactively while upholding the fundamentals that have served the copyright system well for more than 150 years.

"These goals, aligned closely with those of the Library of Congress, are intended to make the copyright system more accessible, understandable and up to date," Perlmutter said.

Copyright for All. As the plan notes, "Broadening participation is critical to both the success of the copyright system and its continued public acceptance." To achieve this goal, the copyright system and the office's services must be understandable and accessible to everyone. The office will prioritize and expand outreach and education, with an emphasis on reaching previously underserved communities and helping them navigate the copyright system. The [Copyright Claims Board](#) will also provide greater access to justice for those who need to resolve small claims.

Continuous Development. This second goal builds on the office's existing modernization initiatives and commits to continuously developing and updating robust,



state-of-the-art and flexible services. The development will look holistically at the office's existing services and potential new offerings, with a focus on a user-centric approach that meets the needs of the copyright community.

Impartial Expertise. The office will continue to advise Congress, the courts and federal agencies on copyright law and policy. In recent years, requests for the office's recommendations, studies and reports on copyright-related topics have increased. Through this goal, the office will focus on the provision of impartial expertise at home and abroad.

Enhanced Use of Data. The final goal is to enhance the office's development and use of data in setting policies, making financial decisions and measuring performance. The office also aims to make the

data it collects more useable and accessible to the public and researchers to help advance the state of copyright knowledge.

"The plan seeks to benefit the public by expanding the office's outreach, improving integration of data and technology and continuing to provide expertise to the copyright community as a whole," Perlmutter said.

"Fostering Creativity and Enriching Culture" is also an essential organizational tool internally. "The plan is not only an external statement for stakeholders and the general public but also a roadmap for Copyright Office staff," Perlmutter explained. "Each of us can find points of connection between our work and one or more of the plan's goals and will be able to make valuable contributions to its success." ■